

# LEICA

*photography*

SUMMER 1950

25¢

VOL. 3 NO. 10





★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

# Paul C. Vogel



1949 Academy Award Winner, black and white Cinematography on the M-G-M picture "Battleground"

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BEACH PEACH . . . Leica Camera color photograph by William H. Christie, Clifton, New Jersey. Seventh prize winner in the final section of the Grand Leica Centennial Competition of 1949. Made with a Leica IIIf with Summar 50mm., F:2 lens; 1/100 second at F:6.3; AnscoColor Film. Four-color plates by Aetna Photo Engraving Co., from a 16" x 20" color print by Evans-Peterson, New York.

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The Editor will be pleased to consider original articles and photographs on Leica Camera photography. All manuscripts should be accompanied by stamped, self-addressed return labels. Copyright 1950 by E. Leitz, Inc. Printed in U.S.A.



# DENTAL PHOTOGRAPHY

by Ellsworth K. Kelly, D.D.S., Phoenixville, Pa.

Dentists are becoming increasingly aware of the possibilities of clinical photography in their practices. This year, sections devoted to clinical photography were on the programs of the two big annual dental meetings, The Convention of The American Dental Association and the Chicago Midwinter Meeting. At the Chicago meeting Dr. Howard Hartman gave an excellent presentation on dental photography which attracted a very large attendance. Interest was so great that a study club was formed and plans made for a session in conjunction with next year's meeting. Chicago photographic dealers will be invited to participate with exhibits of their equipment.

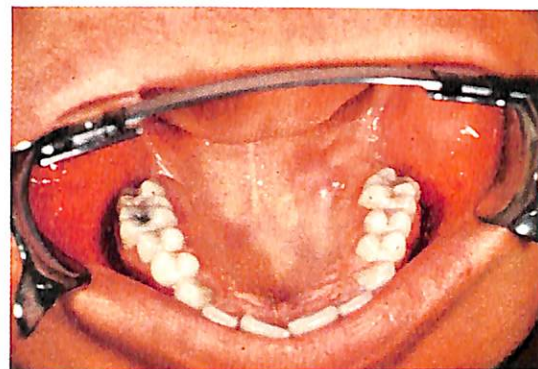
Photography may be useful in dental practice in a large number of ways. Clinical studies and scientific presentations have long been illustrated with lantern slides. However, 35mm. is largely replacing  $3\frac{1}{4}'' \times 4\frac{1}{4}''$  as the dentist learns the value of doing his own photography. Photography has many uses in dentistry besides teaching and scientific presentations. In Periodontia, Prosthodontics, and in Orthodontia the colored slide or photograph makes an invaluable clinical record.

The periodontist uses the colored slide to record delicate changes of coloration and form. A color slide before and after treatment will dramatically illustrate the improvement in the health of the gum tissues. Lesions of the tongue, cheeks, gums, or other soft parts are accurately reproduced on transparencies for teaching or for clinical records.

The prosthodontist is interested in facial expression and dimensional changes in the lower half of the face after the teeth have been extracted. A pre-extraction photograph will greatly help the prosthodontist in restoring naturalness of expression in making the artificial dentures. The vertical dimension of the face can be accurately recorded in a photograph and reproduced in making the artificial teeth. Dr. Stansberry of Seattle has recommended profile photographs for this purpose with the inclusion of a millimeter rule in the photograph. The photograph is enlarged until the rule is accurate to size. The profile is cut out of the photograph and superimposed on the patient's face to accurately reproduce the pre-extraction profile.

Many orthodontists have been using photography to accurately record the full face and profile. The orthodontists need extreme accuracy in facial measurements so a lens of long focal length to give a natural perspective is a necessity. After treatment that extends over months and many times years, the orthodontist needs a photographic record of the changes brought about by his treatment. Such photographs are invaluable in showing prospective patients the results which are to be expected through treatment.

With the specialty boards set up in dentistry to certify applicants in the various specialties, case histories must be compiled with photographs. Many dentists who aspire toward taking a specialty board examination have thus been introduced to clinical photography. For the reasons



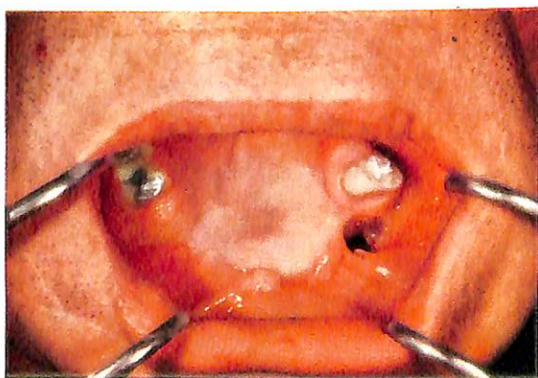
*Visible in the upper right hand part of the mouth just next to the last molar tooth is a benign tumor of the palate.*



*This is a very complicated and intricate orthodontic case which was the result of a congenital cleft palate.*



*Cancer of the lower lip. Dentists are often the first to note mouth cancers, and as such, can direct the patient to treatment.*



*Note the oral-antral fistula in the lower right. It was later closed with a partial denture that replaced the missing teeth.*



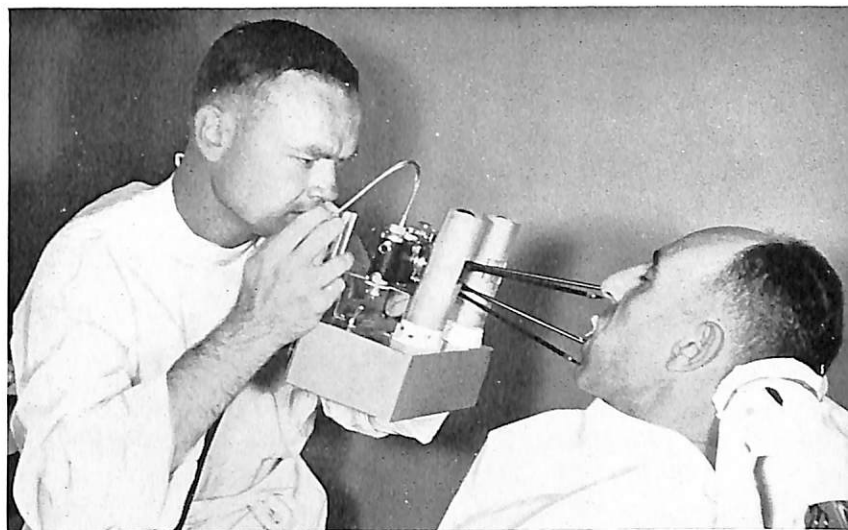
just mentioned and for the principal reason that a good photograph provides a record of undeniable accuracy and conviction, clinical photography is becoming widely appreciated within the dental profession.

To determine what equipment is needed for clinical dental photography we must first determine what we want to photograph. It is often desirable to photograph the full face and the profile face in dentistry. As has been mentioned, this is especially useful in prosthodontia and orthodontia. From the "full face" we may wish to photograph any portion of the face or mouth down to a single tooth or small restoration such as a crown or filling. This is simply close-up photography and calls for a camera with great lens extension and with a ground glass back for accurate composing in close-up work. We immediately think of a view camera to fulfill these requirements; however, we must have a camera small enough so that our lights can be brought in close to get far back into the mouth without shadows. A small camera is desirable in the confined spaces found in a dental operating room, it is more inconspicuous and can fit on the dental bracket table. Also the economy and convenience of 35mm. color transparency is greatly desirable. The Leica Camera, with its many accessories for close-up photography and the Focaslide attachments for accurate composing, is ideal for dental photography.

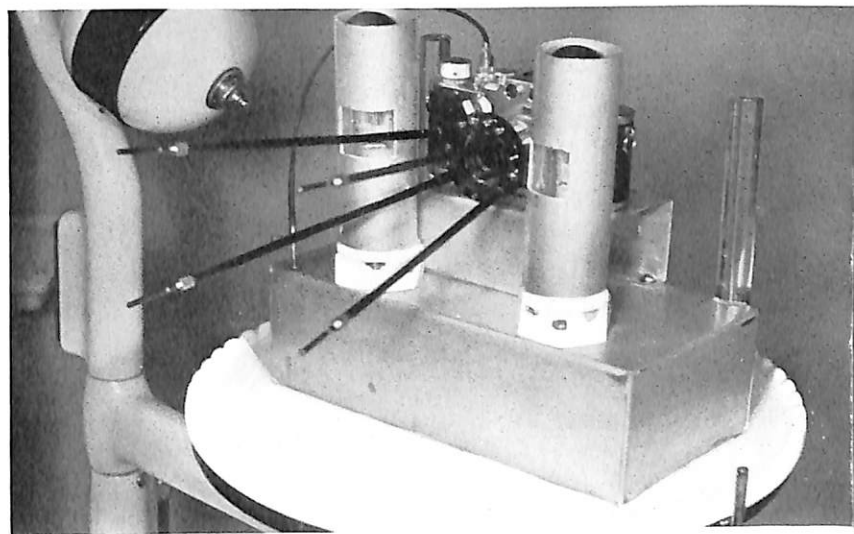
With the camera selected, the problem of a light source presents itself. A light is needed that can be brought close to the optical axis of our lens so that the posterior portion of the mouth can be illuminated. We also need a very strong light for color work. The 500 watt projection lamps answer our purpose very well. A compact stand to hold the lamps and the camera can be constructed with refinements limited only by the ingenuity of the maker. The outfit illustrated was made with a radio chassis as a base. These box-like metal parts can be purchased in any radio supply store in any number of different shapes and sizes. A smaller radio chassis with open ends is used to mount the camera. The lamps are mounted so that the filaments face toward the front to throw a beam converging about 8 inches in front of the lens. Extreme accuracy in this respect is not important. Aluminum tubing is used to form shields for the lamps. The lamps are connected with a three-way switch which can throw the current through the lamps in series or in parallel. In composing and focusing, the switch is thrown to the "series" pole which delivers only half the current to each lamp and prevents overheating. When the picture is ready to be snapped, the switch is thrown in the opposite direction to put the lamps on full. It might be mentioned in reference to constructing the outfit, that the inside of the lamp shields should be painted black for better photographic effect. This cuts down the area of the light source to the size of the filament since the blackened shield is not acting as a reflector. A better rendition of texture will be obtained by keeping the light source as small as possible.

The stand with lights and camera is placed on the dental bracket table for shots made with extension tubes and the Focaslide. However, for the routine shot of the mouth, the Leitz auxiliary reproduction device "Beooy" used in conjunction with the front lens No. 2 has been

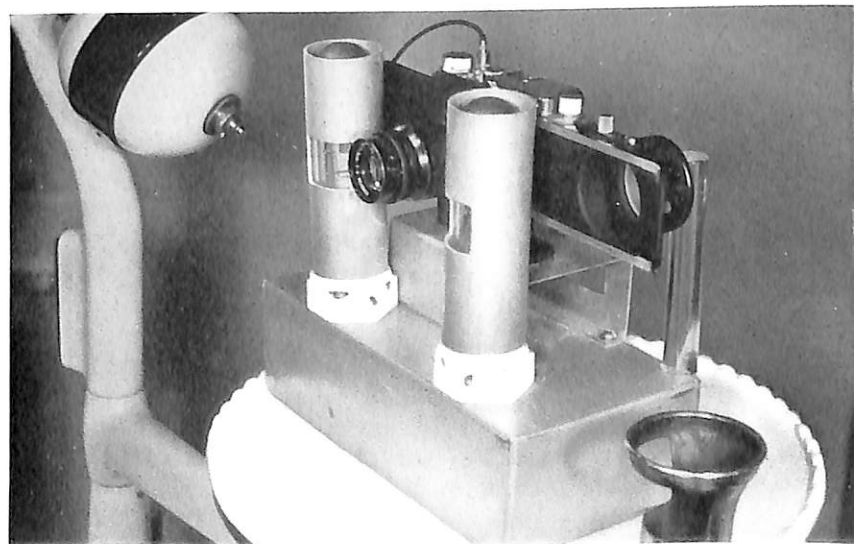
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*The lamp assembly can be hand-held to obtain fast routine pictures of oral abnormalities; otherwise, it is on a stand.*



*Note that the lamp assembly and camera have an Elmar lens, "Beooy" auxiliary reproduction device and front lens No. 3.*





# Leica for the Magazine Photographer

by Norman C. Lipton, Eastern Editor, POPULAR PHOTOGRAPHY

**D**uring my frequent interviews with young photographers who are trying to sell their work in the magazine field, the question of whether or not to "go Leica" is almost always bound to turn up. Ever since *Life* magazine made its debut as a picture weekly in the fall of 1936, ambitious tyros have been fashioning their techniques in the style of the successful *Life* Leica professionals, hoping to gain recognition.

When the end of World War II brought the penetrating photographic work of Henri Cartier-Bresson and Charles Allmon into focus, a new cycle of professional Leica activity was launched. Both of these skilled photographic reporters were dyed-in-the wool 35-ers, and devoted to their Leicas. Their sensitive and mature approach to the post-war world as seen through their cameras brought a new meaning to "candid" photography, and before long the pictorial content of *Life* and "National Geographic" took on a "slice of life" appearance reminiscent of the prewar candid era. The new treatment was extended from subjects of world-wide political, economic, and social importance to the coverage of human interest and Americana.

Leica photography has developed to the point where any top-flight national magazine you pick up today can be depended upon to offer a pretty even balance between (1) unself-conscious perspectives of contemporary life photographed by "existing illumination" and (2) dramatic "created" pictures of so-called feature subjects.

A Leica equipped with an F:2 or better still an F:1.5 lens is the best possible tool for candid photo reportage. Additionally, when you're limited by baggage restrictions, obliged to shoot in close quarters, or required to keep your camera inconspicuous to avoid alerting your subject, a Leica can produce results that rival large camera results.

Professional photographers whose 35mm. work competes successfully with large-camera results keep three "demons" under control: (1) unsharpness of the image due to camera movement, (2) graininess, and (3) mushy gradation. Every photographer has a minimum shutter speed below which his hand-held photographs invariably show evidence of camera movement. An outstanding Leica news specialist I've interviewed plays safe by shooting at 1/500 second outdoors in sunlight (on monochrome film) and when working indoors with synchronized flash. I myself prefer to shoot at 1/200 or faster when lighting conditions allow it. Some Leica news photographers can work successfully at speeds as slow as 1/60, especially with the aid of a soft-release device. I believe that the best possible practice is to pack along a sturdy tripod and to use it whenever practical, ridiculous as it may seem. (You'd be surprised at the number of shots magazine photographs make with press as well as reflex cameras secured to a tripod.) Then, when candid treatment is called for, or the subject must be shot with a hand-held camera, you've got the flexibility and maneuverability, the inherent depth of field, and other conveniences of miniature cameras.

The problem of graininess is far less perplexing now than it was ten short years ago. Then, as now, it was tied

up with film and developer choice and the photographer's negative developing technique (in addition to the less controllable factors of subject contrast, paper surface, and degree of enlargement). Although the popular 35mm films in use today were all on the scene 10 years ago, we know much more about them now and process them more intelligently, thanks to the information supplied by the film manufacturers and chemists. The almost universal adoption of replenishing developer systems has also contributed much to the predictability as well as the high quality of results obtained by Leica workers today. Good resolution and practically grainless results are being obtained with "super" films rated at 100 ASA processed in patented fine-grain developers like Edwal 20, X-33, Finex, Harold Harvey's "Panthermic 777" as well as in widely published formulas like Kodak D-25. It is merely necessary to develop to a reasonably low "gamma" (between .6 and .7), avoid appreciable under or overexposure, and maintain the developer at full constant energy by replenishing and storing it carefully. When light is abundant or the use of flash at close working distances is practical, medium or slow-speed films (50 and 25 ASA respectively) with inherently finer grain structure may be used with fine-grain developers to produce results that are literally grainless under ideal conditions. These often surpass the quality of large-camera results on popular sheet films processed in standard press-film developers like Kodak DK-50 and Ansco 47.

As for good print gradation, this is mainly a matter of good darkroom engineering and sound working habits. Since the average 20 or 36-exposure roll of 35mm. film is bound to include a variety of subject matter of different key and lighting contrast, the best possible negative development can't always avoid problem negatives. The keen Leica worker usually stocks a full range of paper contrasts; sometimes one or two additional brands of "normal" paper will be helpful in obtaining the crisp separation of tones that characterizes a first-class print. For best possible quality, the paper must be fresh and well protected from stray light and over-long exposure to safelight illumination. Many professional workers have standardized on Varigam variable-contrast paper which is used with 10 different printing filters to provide as many different degrees of contrast. I have had a great deal of success with this material, supplemented by "retail" quantities of Kodabromide "2" and Ansco Cykora "2" for certain types of in-between negatives. The "ideal" Leica enlarging setup is completed by safe (tested) yet comfortable safelighting (the paper manufacturers are quick and eager to supply the photographer with testing data); a Focomat enlarger, and by a plentiful supply of fresh processing solutions. As for actual operating technique, a full range of gradations from clear highlight to rich deep blacks can best be assured by exposing exactly (after making preliminary test strips) and developing fully; by avoiding the temptation to force the development of insufficiently exposed prints and to "pull" overexposed prints from the developing solution before the shadow blacks have reached their fullest depth.



# HIGH LIFE AND LEICAS

by Eaton Cromwell, New York, N. Y.



*Only a true mountain climber can appreciate the true beauty of a moment like this during the ascent.*

**H**am and eggs; hot cakes and maple syrup; mountaineering and photography are words which appear to be permanently coupled. It certainly does seem that no mountaineering party worthy of the name ever "goes into its act" without an accompanying camera. This is particularly true of serious scientific and exploratory expeditions, which will almost always take along at least one Leica, if indeed it is not the official camera.

My own mountaineering career began way back in 1911. That first season was the only one in which I did not have a camera. After a long interval because of war and work, I returned again to the high peaks of Switzerland in 1920. And the question of photographic equipment at once became important. For various reasons, none of the many cameras I used at the time was completely satisfactory. A mountaineering day not only has its "ups and downs," but can stretch itself out to inordinate length. It is not at all unusual for an expert party in the Alps to start as early as midnight, cross three or four high and difficult peaks, and then return to the starting point or descend to the valley by another route. A party doing this type of climb must regard not only every minute, but almost every second as precious. If it does not, the chances are that it will be benighted, possibly far above the snow line, a bitter and harassing experience, which can, on occasion, be a fatal one.

Under these circumstances, one can understand that my professional guides regarded a heavy view camera with a

pretty baleful eye. On a mountain ridge, the foreground is apt to be with you for good or ill—that is to say, it may well be an inevitable part of your composition, often an essential one. When using a lens of long focal length, a small aperture is necessary to get this part of the picture, as well as the middle distance and the background in sharp focus. This calls for a long exposure, which in turn, requires the use of a tripod. The latter is not only added weight, but is a pretty cumbersome article to carry when climbing. Furthermore, a suitable place to set up the tripod can be difficult, often impossible, to find. Setting-up the view camera, composing on the ground glass, computation of exposure, and making the exposure, dismantling and packing up of the outfit, on the average, costs half to three-quarters of an hour. It soon became evident I should have to give up photography in the mountains unless a more appropriate camera could be found.

For several succeeding seasons I used a stereo camera. The high quality and short focal length of the matched lenses, and the tridimensional results gave every satisfaction. But in time several drawbacks appeared; in particular, it was necessary to use a changing box, containing a dozen glass slides in plate holders, which had to be loaded in a darkroom. With the spare box, I had only twenty-four exposures, insufficient for an expedition of several days duration. The complete stereo outfit was little lighter than the view camera, and good enlargements were

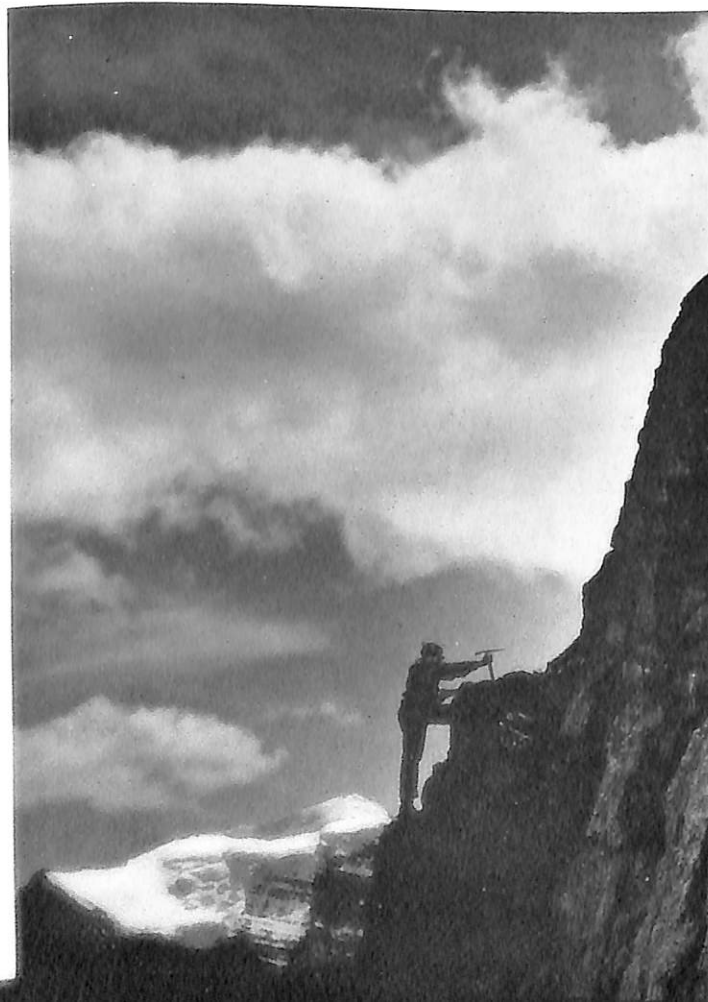
*Continued on page 8*





*A pause along the way to gaze at the yawning Yoho Glacier.*

*The mountaineer carefully battles his way to the far-off peak.*



## HIGH LIFE AND LEICAS

*Continued from Page 7*

By Eaton Cromwell

difficult to obtain with the emulsions then procurable.

Moreover, I began to climb in the Canadian Rockies, where stereo processing was then unobtainable. Our parties pretty generally used folding cameras of approximately quarter-plate size, and plenty of technical troubles arose. Pack train travel was a necessity in the wild and remote country through which we had to pass to reach unclimbed peaks. The constant motion, the frequent accidents with unruly pack horses, the clouds of dust, played havoc with the photographic outfit; pin holes in the bellows being my own particular bugbear. Film pack was unreliable due to the fragility of the containers. Fortunately, at this time, a friend urged me to try the Leica. On his advice, I bought, as a second camera, one of the Standard models with 50mm., F:3.5 Elmar lens, and it proved to be a revelation. Indeed, in use, it became the answer to a mountaineer's prayer. Bellows trouble in the middle of the summer put my other camera out of operation, and had I not covered most of my work with the Leica, results would have been meager. The Leica, after all, HAS no bellows. And the roll film, carried in sealed tins, could survive almost anything. Besides, a few dozen of these thirty-six exposure-rolls sufficed for the season.

About this time, the introduction of extremely fine grain, anti-halation panchromatic film made possible enlargements of excellent quality to any practical extent desired. It also gave a rendition of the mountain scene so vastly superior to what we had previously been able to obtain even with the use of large cameras, sunshades, filters, tripods, and all the hundred and one paraphernalia hitherto necessary.

By present standards, my early work with the Leica was pretty crude: no filters, no rangefinder—for a lens hood one of my party shaded the lens with his hat! Nevertheless good results were obtained and pictures made, which, without my Leica, would have been impossible. To my delight, I discovered when rock climbing, that it was perfectly possible to take pictures hanging onto a cliff with one hand, while using the other to operate the Leica. Furthermore, it could be carried protected by its Ever-Ready case under the left arm pit, ready for instantaneous use, and here an occasional jolt did not seem to injure it in any way. One day, when roping off a thirty-foot overhang (on Mt. Confederation—then unclimbed), the Leica fell out of the side pocket of my knapsack, rolled some yards down the mountain side, and barely escaped going over further cliffs below. Except for a slightly bent take-up spindle, it seemed none the worse for this harsh treatment, and I continued to use it until the end of the season, when E. Leitz, Inc., of New York, righted all for a nominal fee.

In former years, when using larger cameras, it had often been impossible for me to make certain shots due to the precariousness of my stance on ledges and ridges. But now, with the small, compact Leica, such shots could readily be made. Also, when shooting in high winds, characteristic of mountain regions, the Leica, pressed firmly against my face was far easier to hold steady than other models. And last, but not least, the Leica with all its accessories was the



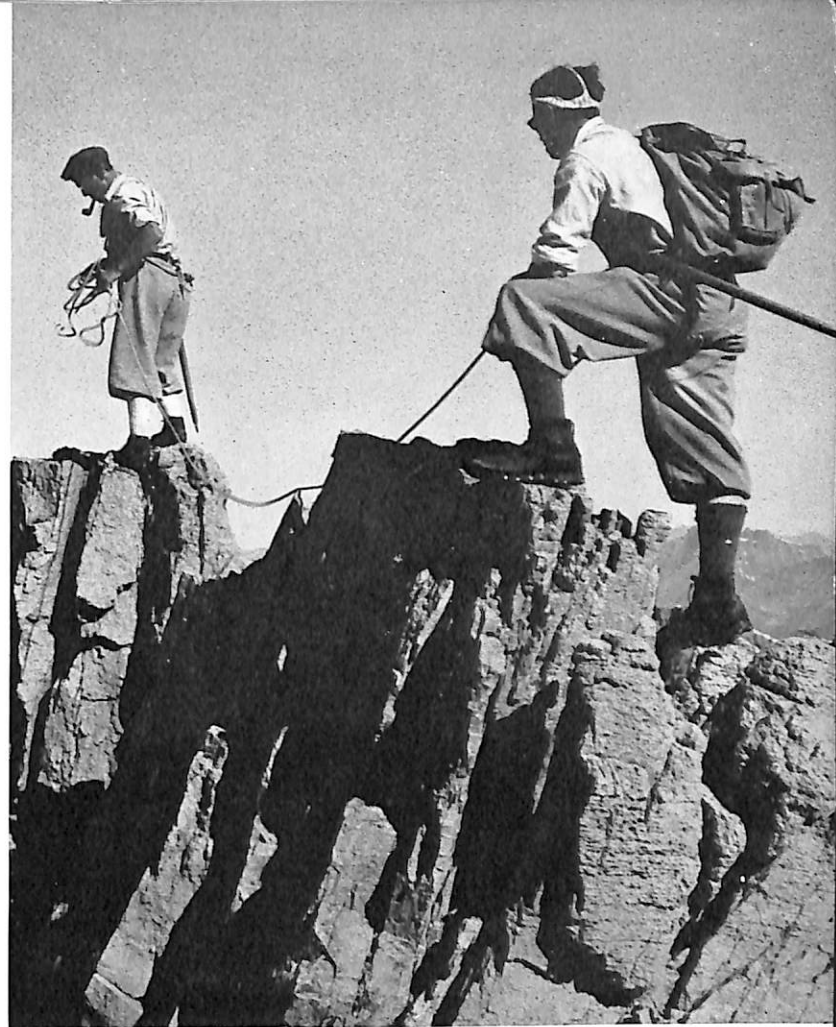
lightest I had ever carried; an aching back after long, arduous ascents was now a thing of the past.

Quite convinced of the usefulness of this camera, of its sturdiness, its versatility, but desiring greater flexibility, I "turned it in" for a later model with interchangeable lenses and coupled rangefinder. This was again a vast improvement over what had already been a very satisfactory job. But the arrival of 35mm. Kodachrome called for a second Leica, this time with the F:2 Summar Lens. Again a revelation of what was possible in the field of color rendition, especially in the form of projection, appeared. On a Himalayan expedition to K2, the world's second highest mountain, I carried these two cameras on my back across six hundred miles of exceedingly rough country and up to 24,000 feet on the mountain itself with perfect satisfaction and very few failures in either black and white or color. The expedition lasted about seven months. I have come to the same conclusion as the well-known photographer and explorer, Julien Bryan, that this is the *ne plus ultra* in photographic equipment for such ventures.

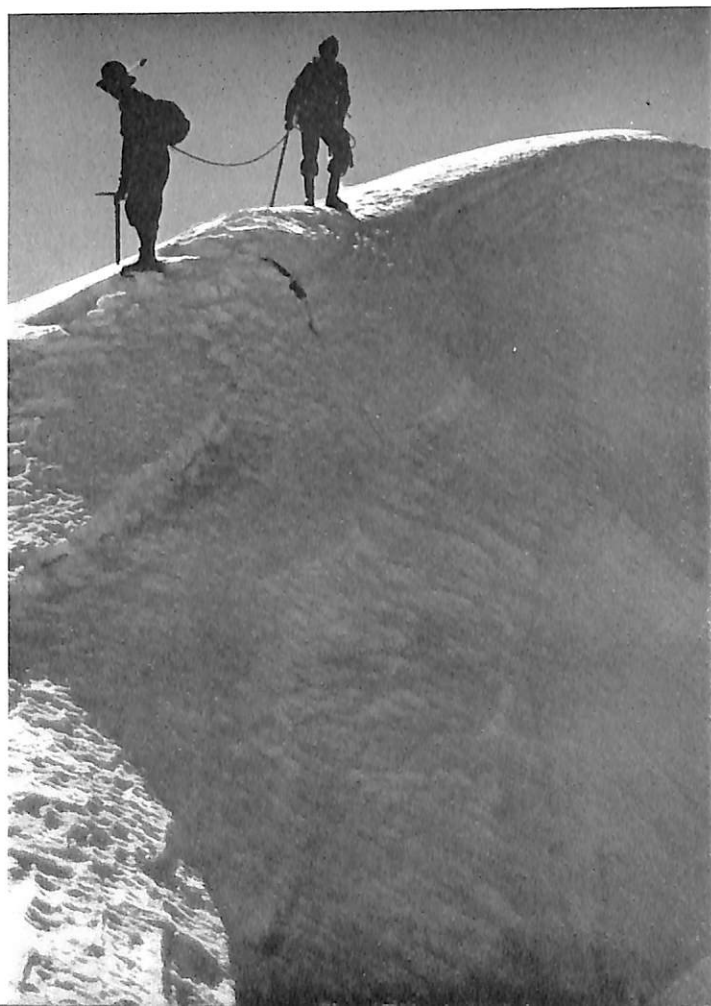
My outfit is, of course, now considerably more elaborate than the stark simplicity of my first Standard model, and proportionately more versatile. The addition of the 35mm., F:3.5 wide angle Summaron and of the 135mm., F:4.5 Hektor long focus lenses now enable me to portray and arrange the composition of any mountain scene to the greatest possible advantage. Every adjustment necessary to varying light conditions is obtained by the easy exchange of any of my four lenses. At high altitudes, a haze filter is generally in use on both color and black and white. I am still in doubt as to the usefulness of a yellow filter stronger than the Leitz Number One on fine grain panchromatic film, which seems of itself to have quite sufficient correction over 5,000 feet, and certainly when over 7 to 10,000 feet. In the Himalayas, I used no filter at all for the most part on the fine grain panchromatic, and found that with a little "burning" in of the sky, there was proper correction. One of my friends, who used alternately light orange or green filters, under the same circumstances, obtained results which I thought grossly over exaggerated and unreal, however striking they may be. As one can get precisely similar effects with the aid of dodging, it seems to me a great mistake to go in regularly for the added complication of filters under such very difficult conditions, where every effort is literally "breath taking."

With the aid of the long focus lenses and a very light tripod, action shots of climbing can be made which would certainly be otherwise impossible. Sensational angle shots, both up and down, are easy, due to the excellent correction of the various short focal length lenses and to the overall sharp focus when using stops F:6.3 and F:9 at hyperfocal distance. These stops appear to bring out the very best qualities of the admittedly excellent Leica lenses. And the use of the hyperfocal distance setting is especially important when using figures in the immediate foreground, which is often desirable, as they not only lend human interest, but also serve to emphasize perspective and scale.

Altogether, looking back on the past thirty seasons of mountaineering, I can imagine after so many years of trial and error, no better combination for obtaining lasting satisfaction and happy memories than Leica, Man and Mountain.



*There is no substitute for teamwork in mountain-climbing, whether on rocky peaks (above) or along snow-covered slopes (below).*





## HISTORIC SITES SEEN



*George Washington really did sleep here, for this house, in Newburgh, New York, once served as his headquarters.*



*Accurate restoration, both of the residence and grounds of Sir William Johnson, is underway at Johnstown, New York.*



In presenting the story of New York State's Historic Sites to school children and to the general public who find in them the fascination of storied days, extensive use is being made of black and white as well as color photography. Projections of color transparencies made with the Leica reveal the character of the subject more fully. This is noteworthy in the Jumel Mansion in New York City, built by Roger Morris in 1765. The parlor with its rich old mahogany, its period floor covering and its gaily colored drapes presents an attractive interior. Even the old brass and brilliant crystals of the quaint lighting fixtures are more pleasurably revealed in color.

Another dwelling of even greater antiquity is the Bowne House in Flushing, built in 1661 by John Bowne. Some of the choicest exhibits here are found in the low ceilinged dining room and in the kitchen where the entire end of the room, save a doorway at one side, is occupied by the yawning fireplace.

The weathered stone walls of Philipse Manor, erected about 1682 are conspicuous among those which crowd them uncomfortably in what is now downtown Yonkers. It was from this house that Roger Morris took his bride, the renowned beauty, Mary Philipse. Perhaps they stole away by the side entrance where one sees today, the old Dutch door with its upper and lower halves. Architects and lovers of old houses note with admiration the fan window which spans the opening above the door.

Here one may view an almost priceless collection of portraits, many of them painted by the foremost limners of their time. This rich collection has been photographed in color for the educational program of New York State, which administers the property.

Further up the Hudson at Newburgh, stands Washington's Headquarters, acquired a hundred years ago by the State of New York. The exterior of this house is well known, but equally interesting is the interior, particularly its "Room of Seven Doors and One Window" which was used by the General as his reception room. In the house and in the adjacent museum are many exhibits concerned with its occupancy.

The home of the famous patriot General Philip Schuyler in Albany has also been acquired by New York State. The Mansion has been redecorated, following the original colors which were found next to the wood itself beneath numerous layers of paint. In the reception room at the left of the main entrance, Elizabeth Schuyler and Alexander Hamilton were married. Much of the furniture in use then, is still there.

One of the significant battles of the Revolution, preliminary to the epic surrender of Burgoyne at Saratoga, was the Battle of Bennington. The British and their German

*The main hall and front staircase of Schuyler Mansion, Albany, N. Y., home of the famous colonial figure, General Philip Schuyler.*



# THROUGH THE LEICA

by John J. Vrooman, Supervisor of Historic Sites,  
The University of the State of New York,  
State Education Dept., Albany, N. Y.

allies were surrounded on a hilltop some thirty-odd miles east of Schuylerville (then Saratoga) and were completely defeated. The site is now a State park where many sojourners come through summer months to picnic and to enjoy the quiet beauty of the countryside.

In the fabled Valley of the Mohawk, at Johnstown, Sir William Johnson, Irish-born Indian agent for the Crown built a home and a settlement. This great house, stands today in the center of an eighteen-acre park on an eminence overlooking the City.

When the State acquired the property, the exterior of the house was restored to its original appearance but little was done within. Since later occupants made many alterations, the restoration presents serious problems. To determine original walls from replacements, patches of plaster have been removed, exposing the lath and their nails. The old hand-split lath and hand-wrought-nails are readily distinguished from their machine-made successors. These changes are easily recorded with the Leica and its wide choice of lenses.

An effort is also being made to restore the grounds with plantings of flora reminiscent of the days of Sir William. The photography of these flowers is best accomplished with a Hektor 135mm. F:4.5 long-focus lens and the Imarrect Finder. This same combination will be found useful in copying portraits and pictures of all kinds.

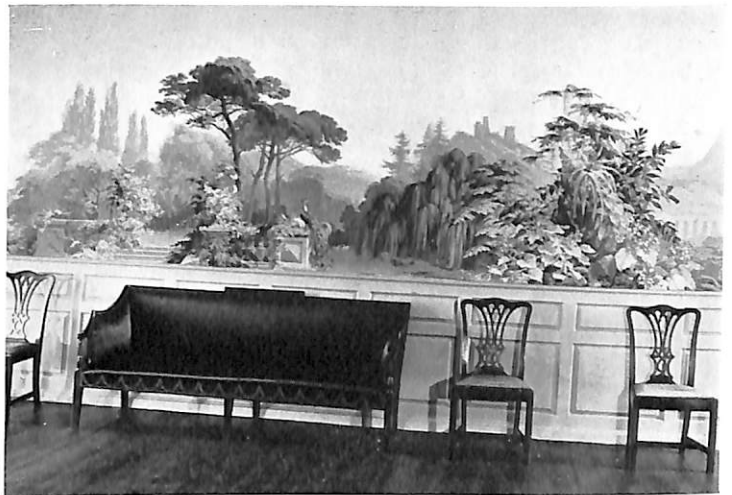
Saratoga, the famous watering place and rendezvous of the ultra-rich and the socially elite through the gay and glamorous nineties can also claim the interest of those who thrill to the sight of a fossil! A few miles west of the celebrated Spa and running roughly in a north and south direction occurs an exposure of what scientists tell us are the fossilized remains of Cryptozoons, a type of salt water plant that once grew here along what was then the shore line of a prehistoric sea that covered this area. These may be seen at the Lester Park State Reservation, a small tract of land set aside for the preservation of this phenomenon.

Another noteworthy home of up-State New York is Constable Hall at Constableville. The house only recently has been redecorated and restored, in keeping with its period and has been lavishly furnished with many Constable mementos. The parlor, with its marble fireplace and beautifully wrought mantle is no more than typical of the house.

In sharp contrast is the log house of the sturdy old warrior, Baron Von Steuben, near Remsen, a replica of the Baron's simple home. It was erected by the State to honor the memory of the "Drillmaster of the Revolution" who did so much to instill a sense of military organization in



*In Oneida County, near Remsen, New York, is a state-erected replica of Baron Von Steuben's simple log house.*



*Ornate walls decorate part of the second floor of Schuyler Mansion which was recently acquired by New York State.*



*The Hamilton Room of Schuyler Mansion has a gigantic fireplace which extends almost the width of one complete side of the room.*

*Continued on page 32*



# THE 1950 GRAND LEICA SPORTS AND ACTION COMPETITION

## \$2000.00 IN VALUABLE PRIZES!! FOR REGISTERED LEICA OWNERS

You may submit black and white, and/or color shots of any outdoor or indoor sporting or action subjects (see rules 2 and 3), as long as the pictures are made with a *Leica Camera* which is *registered* with us. If you have never bothered to register your camera before, or have been doubtful whether a Leica Camera obtained abroad (or brought in by a G.I., or purchased from a friend) is eligible for registration—then *send in the serial number now!* Your Leica Camera need not have been imported by E. Leitz, if it is a genuine Leica, we will register it—along with any other Leitz equipment you may own.

Register right away: make yourself eligible to enter the contest—as well as to receive *Leica Photography* (within the U. S. and Possessions), and the latest Leica literature. Remember, no entries will be accepted unless they bear the serial number of the Leica Camera with which they were made. (See rule 4.)

Pictures do not have to be made especially for the contest. Within the subject range, the time limit, and the number of entries permitted for the contest—you are free to enter any good sports and action shots you may have that you should like to match against those of other Leica enthusiasts. In fairness to all the competitors, however, we will accept no entries that have already won a prize in contests sponsored by any other photographic publication.

The awards for the contest are listed below, and in addition, a lecture set—composed of the prize winners from the contest—will be sent around the country as a traveling exhibition. Also, some of the prize winning entries will be reproduced in *Leica Photography* during 1951.

### PRIZES FOR GRAND LEICA SPORTS AND ACTION COMPETITION

Closing Date—September 1st, 1950

(Includes both Black and White and Color)

1. Leica Camera, IIc, with Summar Lens  
Plus, Oskar Barnack Medal (bronze)
2. Leica Camera, IIc, with Elmar Lens  
Plus, Oskar Barnack Medal (bronze)
3. Leica Camera, IIc, with Summar Lens  
Plus, Oskar Barnack Medal (bronze)
4. 127mm. lens
5. Focomat Enlarger
6. 90mm. lens
7. Micro-Ibso Attachment
8. Focaslide Outfit
9. Imarect View Finder
10. Desk Viewer

PRIZES OF BINDOMAT KITS WILL BE AWARDED TO TEN RUNNERS-UP

## CONTEST RULES

1. Contest is open to all *Registered Owners* of Leica Cameras (except employees of E. Leitz, Inc.), resident in the U. S. A. and Possessions only.
2. Not more than six black and white prints may be submitted in the contest. These prints should be unmounted, and not smaller than 8" x 10".
3. In addition to the above, not more than six 35mm. color transparencies may be submitted. All transparencies should be bound between 2" x 2" glass plates with taped edges, to guard against damage—and securely packed in soft material in a sturdy container.
4. All entries must show the following data:
  - a. name and address of contributor
  - b. serial number of Leica Camera
  - c. lens and accessories used
  - d. exposure, type of film and developer
  - e. title of picture—and where taken
5. The above data should appear:
  - a. on the reverse side of all prints
  - b. in the upper and lower title spaces provided on the front and back of the mask, before the slide is bound
6. Entries will be returned only if a stamped self-addressed envelope or self-addressed label and postage is contained in the same package. Do not send postage in separate letter. The Contest Editor cannot entertain any correspondence of any kind regarding entries.
7. While exercising the utmost care in handling all entries, E. Leitz, Inc. assumes no responsibility for loss of, or damage to, contest entries.
8. Prize winning entries, including all reproduction and promotional rights, become the exclusive property of E. Leitz, Inc.
9. All entrants who win prizes will be required to furnish the original negatives and transparencies before the awards are made.
10. E. Leitz, Inc. will offer to purchase outright the original negatives and color positives of non-prizewinning pictures. The sum of \$10 will be paid for a black and white negative; the sum of \$20 will be paid for a color positive.
11. If either prize winning or purchased pictures portray a living model, a signed and witnessed "Model Release Form" must be submitted before the award or payment is made.
12. Judges in the contest will be a panel composed of executive members of the staff of E. Leitz, Inc. Their decision will be final.
13. Address all entries to: Contest Editor, *Leica Photography*, E. Leitz, Inc., 304 Hudson Street, New York 13, N. Y.
14. Prize winners of the competition which opens with this issue and ends September 1st, 1950, will be announced in the Christmas issue of *Leica Photography*.

# LEITZ BELLOWS FOCUSING DEVICE

The new Bellows Focusing Device provides a continuous method of focusing near objects, eliminating time-consuming use of different spacer rings or extension tubes. This is made possible by means of a leather bellows which moves the lens on a rack and pinion type focusing mount, allowing for the continuous change of distance from lens to image plane.

Up to now, the rate of magnification has been governed solely by the length of the extension tubes, and no in-between ratios were obtainable. With the new bellows arrangement, any ratio of magnification or reduction is possible within the range of the Leica lens which is used. This ratio of magnification or reduction can be read off at any position on a dovetail scale fitted to the base of the bellows attachment.

The Bellows Focusing Device is used preferably with either the 135mm. Hektor Lens in combination with the Mirror Reflex Housing, or with the 50mm. Elmar and Summitar lens in combination with a special focusing attachment (domestically made Focaslides will not operate in this combination). The other interchangeable Leica lenses of shorter or longer focal lengths can also be used, but only within limited focusing range. The focusing range of the Hektor 135mm. arrangement is from infinity to 1:1,

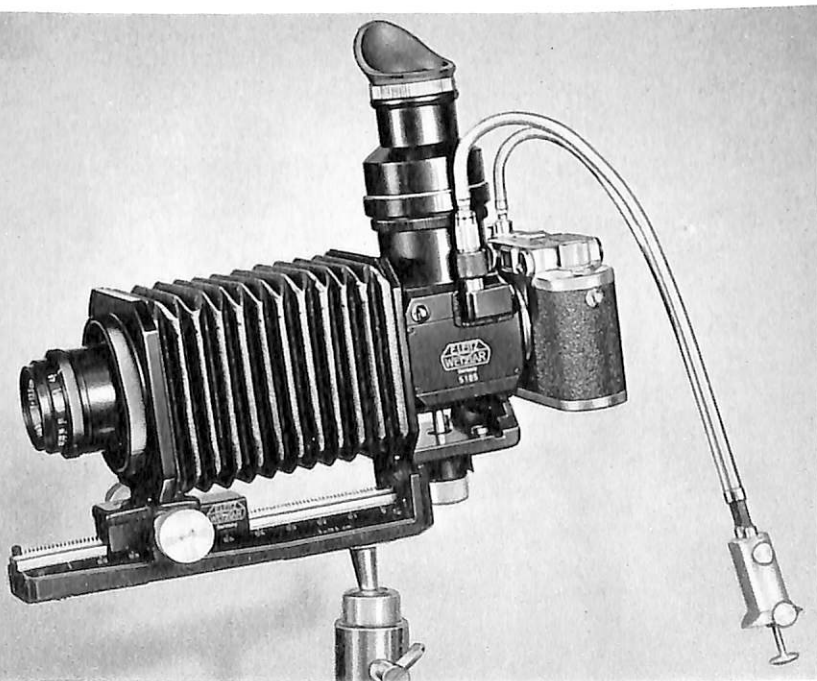
and the Elmar 50mm. focusing range is from 1:17 to 2.5:1.

For working, either with the mirror reflex housing or the Focaslides, the use of the 5x magnifier and the 90° magnifier is recommended. Also available is a new 4x magnifier giving an erect and over-all brilliant image. This new magnifier produces an erected image which is corrected from right to left, and has particularly even distribution of light.

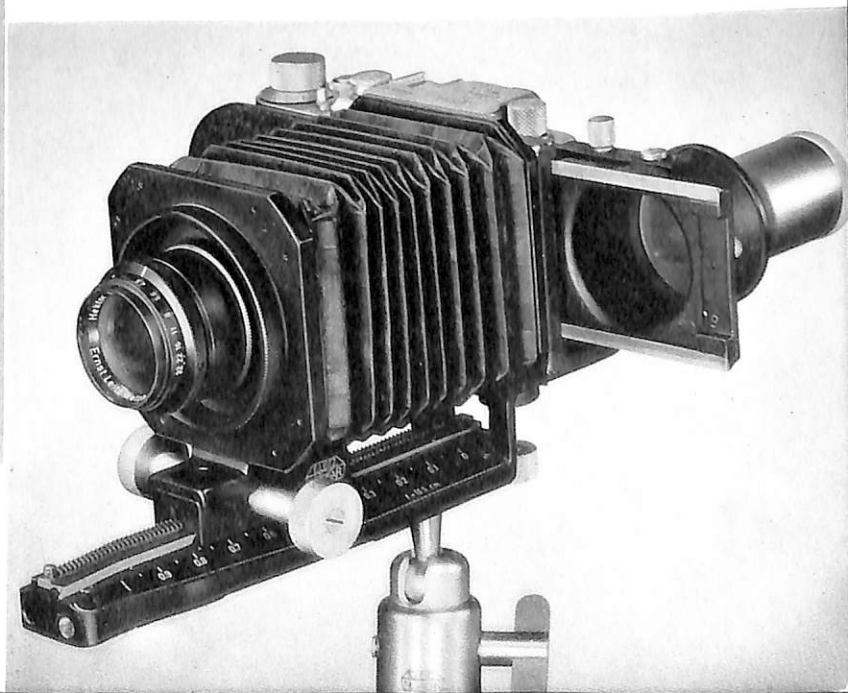
Of special interest is an accessory well-known in motion picture technic, a compendium in the form of a leather bellows, adjustable, with provision to hold filters and masks. The compendium acts as a sunshade for special effects in taking pictures against the light. Easy-to-follow instructions are provided, as well as tables for distance, depth of field, exposure factors and ratio of reproduction.

The Bellows Focusing Device will be particularly valuable for close-up and macro-photography in technical and scientific fields. Also, the amateur will find it of use in photographing small objects, such as flowers, insects and stamps, with their infinite variety of shapes, colors and forms.

The Bellows Focusing Device is available through Leica Franchised Dealers. When ordering, please specify the unit to be used.



*Bellows Focusing Device with the 135mm. Hektor lens and Mirror Reflex Housing on the left. Below is the set up for use with the special Focaslides and the 50mm. Elmar, 50mm. Summitar, or the 135mm. Hektor lens with special adapters.*





# NEW FOCOMAT IC ENLARGER

**W**e are proud to introduce the latest in the long line of precision-perfect Leitz enlargers, the Focomat IC. Created specifically for miniature negatives, the value and usefulness of the Focomat IC is increased by its adaptability to a variety of miniature camera types and by the wide range of negative sizes it will accommodate.

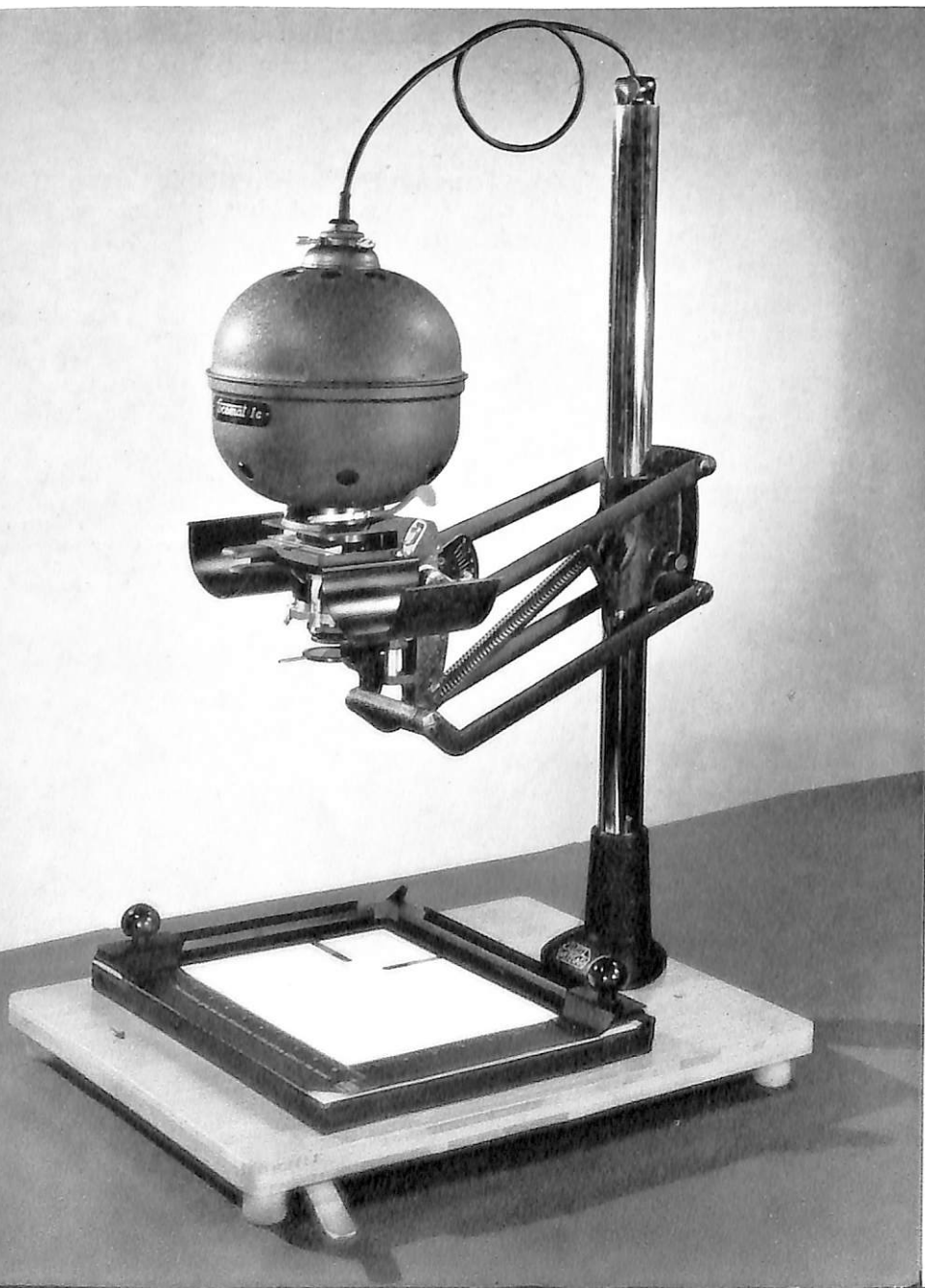
Designed and engineered for simplicity of operation, the Focomat IC gives completely automatic focusing for magnifications of 2 to 10 diameters at the touch of a finger. Simply raise or lower the enlarger head by the new finger-grip controlled instant locking clamp until the desired print size is reached; the lens automatically stays in focus. Larger print sizes may be obtained by manual focusing.

A larger, more sturdy upright with a greater baseboard bearing surface has been added to assure absolute rigidity for vibration-free enlargements. The baseboard is con-

structed of laminated, warp-proof hardwood with the popular easel clamping device which has only recently made its postwar appearance.

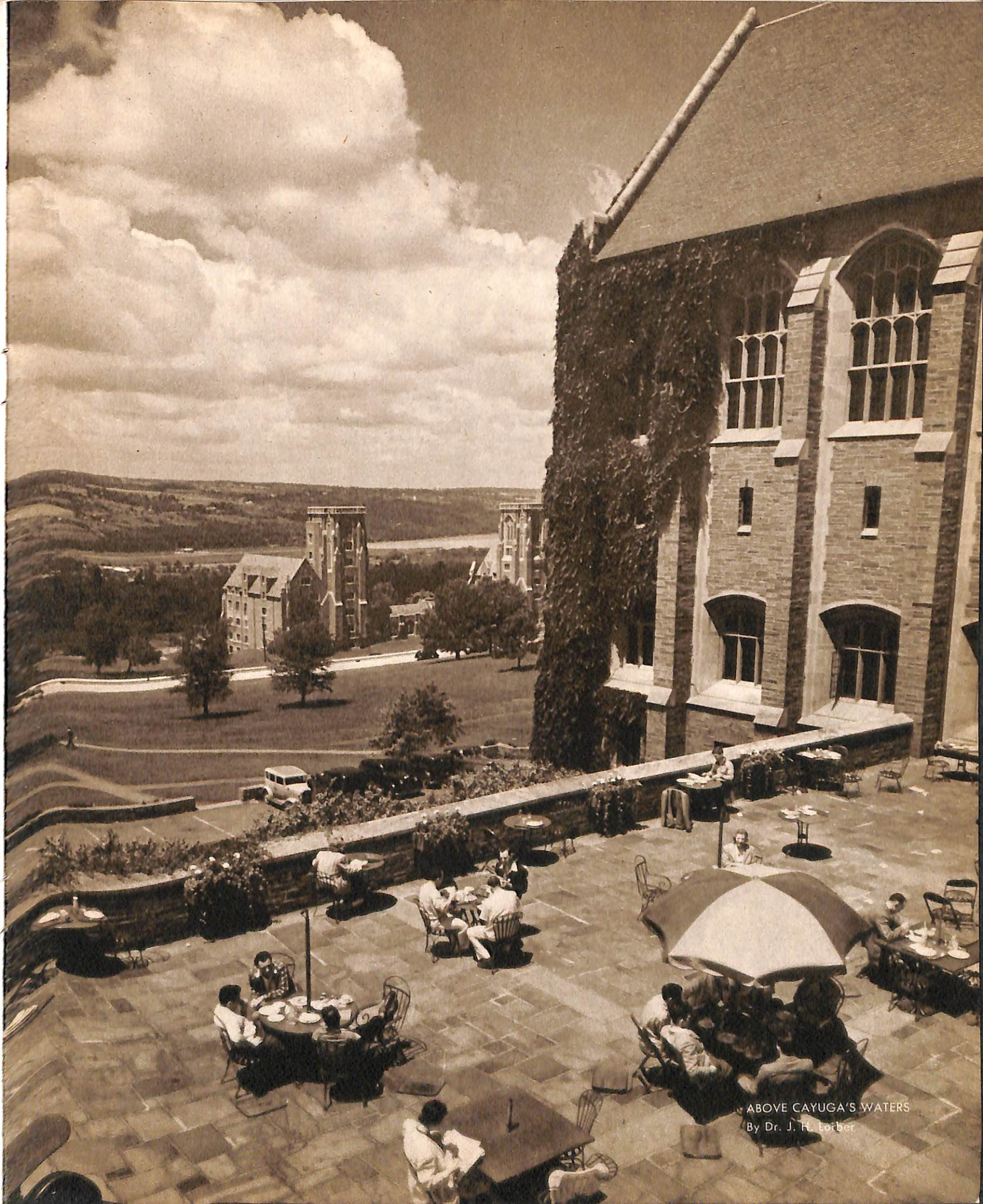
Also available for the first time since the war is a Leitz all-metal enlarging easel, with a maximum picture area of 9 inches by 11 inches. This easel has easily adjustable hinged masking bands which can be adjusted separately and placed securely into position by means of two clamping knobs. The width of the white margin may also be varied between  $\frac{1}{8}$  inch and  $1\frac{1}{2}$  inch by adjusting the sliding paper guides accordingly.

The Focomat IC Enlarger continues to maintain the precision and tolerance found in the entire Leica line, and functions in the Leitz tradition which makes perfection standard operating procedure.



*See Page 29 for the latest news on Focomat IC accessories, including the hinged double glass plate for single film and plate negatives; orange filter; and the new 50mm., F:3.5 enlarging lens with F click stops. Your Leica Dealer will show you this equipment.*





ABOVE CAYUGA'S WATERS  
By Dr. J. H. Lorber





MAIDEN  
By Jay Risling





MATRON  
By Axel Bahnsen





SANDBOY  
By John V. Convente





SEAGULL  
By Dr. F. W. E. Tydeman





STEAM'S UP  
By Elmer L. Onstott





END OF THE LINE  
By George W. Welch





BOLIVIAN BALSAS

By Frank Traiber



# NOTES AND TIPS

## ABOUT YOUR PICTURES

**"Above Cayuga's Waters"**—By Dr. J. H. Lorber, Lafayette, Calif.  
Leica IIb, 28mm. Hektor, Red Filter at F:9, 1/100 on Kodak Plus-X film, DK 20 Developer

**"Maiden"**—By Jay Risling, San Francisco, Calif.  
Leica IIb, Elmar 90mm. at full aperture, 1/40 second on Kodak Plus-X film developed in Panthermic 777

**"Matron"**—By Axel Bahnsen, Yellow Springs, Ohio  
Leica IIc, Elmar 90mm. at F:6.3, 1/40 second on Kodak Plus-X film; Bahnsen modified developer

**"Sandboy"**—By John V. Convente, Long Island, N. Y.  
Leica IIc, Elmar 50mm. at F:9, 1/100 second on Kodak Panatomic-X film developed in Kodak Microdol

**"Seagull"**—By Dr. F. W. E. Tydeman, San Francisco, Calif.  
Leica IIb, Summar at F:3.2, Leitz V.V. filter, 1/500 second on Kodak Panatomic-X film, Metol developer

**"Steam's Up"**—By Elmer L. Onstott, St. Louis, Mo.  
Leica IIIa, Summar at F:6.3, Leitz 3X Yellow Filter, 1/100 second on Kodak Plus-X film, developed in Panthermic 777

**"End of the Line"**—By George W. Welch, West Winfield, N. Y.  
Leica IIc, Summar at F:11, Leitz 2X Yellow Filter, 1/100 second on Kodak Super XX film developed in Microdol

**"Bolivian Balsas"**—By Frank Traiber, Lakewood, Ohio  
Leica II, Elmar at F:8, 1/100 on Kodak Panatomic-X film, developed in Panthermic 777

**OLD FAITHFUL** . . . Jay Risling, whose excellent child portrait, entitled, "Maiden", appears in the gravure section of this issue, writes us as follows:

"For over ten years, I have been devoting myself exclusively to portraits of children of which "Maiden" is a typical example. Although I have experimented with other cameras, I still do all my work with the LEICA. I recently had two exhibitions of child portraiture in San Francisco featuring the fact that the photographs were all taken with the LEICA."—Proving once again that the LEICA can be "Old Faithful," itself, in portraying children and their activities.

**VACATION PLANS** . . . Your camera needs a summer check up as well as your car. Have your dealer put your Leica in first-class operating condition well in advance of your summer vacation, so that you can make the most of those long-awaited moments.

**SPIKE RUMOR DEPARTMENT** . . . Contrary to many stories now circulating, E. Leitz, Wetzlar will *not* bring out a new model camera in the foreseeable future. Many people who have been in Europe recently have brought back informa-

tion on a "new model Leica." Naturally, all manufacturers experiment with new products and ideas; various "new" models of the Leica have been built and tested, but none are even in the drawing board stage, as yet.



**CERTIFICATE OF MERIT** . . . E. Leitz, Inc., is proud of this certificate, awarded to LEICA PHOTOGRAPHY, by the New York Employing Printer's Association, Inc.

## MEET YOUR EDITOR . . .

With this edition, LEICA PHOTOGRAPHY introduces a new editor, Stanley C. Samuel. Mr. Samuel has been with E. Leitz for two years in an administrative capacity, and is now advertising manager.

Former editor Thomas H. Elwell is now advertising manager of the American Bolex Company.





# NOTES AND TIPS

**SEEN IN THE PRESS . . .** We were pleased to note in a newspaper photo that Secretary of Defense Louis E. Johnson is a Leica user. Mr. Johnson was kind enough to answer our query, and he has expressed his enthusiasm for his Leica. We cannot help but hope that Leica figures in somewhere in the national scheme of things.

And on Page 25 of the April 22nd SATURDAY EVENING POST, illustrating the article which she did with Stanley Frank, "Why Shouldn't I Sing?", we noted that Margaret Truman had a Leica on the table next to her. Camera fan that she is, Miss T. was most likely waiting to turn the tables on Leica photographer Ivan Dmitri.

**MY IIIc SLIMS ME . . .** says that ardent Leica fan, Thomas Whittle, of Montpelier, Idaho, whose excellent bulldog picture was reproduced in the Fall 1949 issue of LEICA PHOTOGRAPHY. Whittle has done just that to his weight—"from 192 to 160 pounds—getting as tough as a war-time T-bone. I have learned to walk on snow shoes, to get winter wild life shots with my Leica, and I'm learning new tricks every day. Why don't you advertise the Leica as a health tonic—it sure is!"

**DON'T MISS OUT . . .** You can still submit entries in the Grand Leica Sports and Action Competition. The deadline is September 1st, 1950, for us to see what the team of you and your Leica can do. (See Page Twelve.)

**"MR. ANTHONY," LEICA-MODEL . . .** Do you have special problems in your picture-taking—or little bugs that crop up in your developing and printing processes? Tell the Leica trouble-shooters about it, and Leicaly, they will offer a solution for your difficulties.

**ABOUT LEICA LENS COATING . . .** The coating on your Leica lens is carefully done to give you the maximum benefits in improved lens performance and better pictures.

Primarily, lens coating reduces to a minimum reflection and scatter of light within the lens system between the elements. This makes for better contrast and more details in the image produced by the lens. As a result, the effective light transmission of the lens is increased.

Tests and experience have shown that over 95% of the improved performance of a lens is brought about by the coating of the interior glass-air surfaces of the lens system. Coating the outside surface of the front element contributes nothing to the reduction of flare and scatter and a minute amount to increased light transmission.

Since this is so, and since this is the portion of a lens which requires the most frequent cleaning, we have adopted the policy of not coating this surface. While the coating we use is a "hard" coating, it is inevitable that frequent cleaning of the front surface of the lens, no matter how carefully done, will result in some abrading of the coating. Because of the lowered light reflection, the slightest imperfection here will appear as a defect.

All uncoated photographic lenses have minute and almost imperceptible scratches on the front surface because of frequent cleaning. Such scratches in no way impair the performance of the lens. To put a coating on such a surface brings the hitherto unnoticed scratches into undue prominence. While such a surface can be polished in order to remove the minor scratches, it is not advisable to do this in the case of deeper scratches. Doing so will remove too much of the glass and make the whole element thinner. This will adversely affect the performance of the lens.

The following list includes prices for the cleaning, polishing, recementing, and coating of Leica lenses.

Type of Lens	Cleaning	Polishing	Recementing	Coating
Hektor 28mm. ....	\$4.80	\$7.20	\$12.00	\$20.00
Elmar 35mm. ....	4.80	7.20	12.00	20.00
Elmar 50mm. ....	3.60	9.60	12.00	20.00
Varob 50mm. ....	3.60	9.60	12.00	20.00
Hektor 50mm. ....	4.80	12.00	15.00	22.00
Summar 50mm. ....	4.80	12.00	15.00	22.00
Elmar 90mm. ....	4.80	12.00	15.00	22.00
Elmar 105mm. ....	4.80	12.00	15.00	22.00
Elmar 135mm. ....	6.00	13.20	15.00	22.00
Hektor 135mm. ....	6.00	13.20	15.00	22.00
Summitar 50mm. ....	4.80	12.00	15.00	24.00
Xenon 50mm. ....	9.60	14.40	15.00	33.00
Hektor 73mm. ....	9.60	14.40	15.00	27.00
Thambar 90mm. ....	9.60	14.40	15.00	30.00
Telyt 200mm. ....	9.60	16.80	20.00	33.00
Telyt 400mm. ....	9.60	16.80	20.00	40.00

**NOTE:** These prices are subject to minor variations depending on the condition of the lens and nature of repair work needed. All polishing and recementing charges include cost of cleaning.

Delivery on lenses which need cleaning, polishing, or recementing is approximately two weeks from receipt of repair authorization. Coating takes about four weeks.

*Bass says:*



*They call me Leica Bass*

If a Leica you would like to buy  
Or for a swap you pine and sigh . . .  
Then write at once to LEICA BASS  
Before another day does pass . . .  
Or drop into his famous store  
For Leica values by the score.

*Charles Bass*  
President

**Bass Camera Co.**  
179 W. MADISON ST.  
CHICAGO 2, ILL.



# WHERE TO GO... FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

## ALABAMA Birmingham

BROMBERG & CO., INC.  
123 North 20th Street

## ARIZONA Tucson

NU ART PHOTO SERVICE  
120 East Congress Street

## CALIFORNIA Bakersfield

HENLEY'S DORMAN PHOTO SHOP  
1673 Chester Avenue

### Beverly Hills

BEVERLY HILLS CAMERA SHOP  
417 North Beverly Drive

AREMAC CAMERA EXCHANGE  
9443 Wilshire Boulevard

### Chico

STAPLES FOTO SHOP  
220 Broadway

### Eureka

PHOTO SPECIALTY SHOP  
511 F Street

### Hollywood

MORGAN CAMERA SHOP  
6262 Sunset Boulevard

STANDARD CAMERA SUPPLY CO.  
7901 Santa Monica Boulevard

### Long Beach

CITY PHOTO SERVICE  
1719 East Anaheim Street

### Los Angeles

AREMAC CAMERA EXCHANGE  
9443 Wilshire Boulevard

BEVERLY HILLS CAMERA SHOP  
417 North Beverly Drive

MARSHUTZ OPTICAL CO.  
418 West Sixth Street

SPINDLER & SAUPPE  
2201 Beverly Boulevard

STANDARD CAMERA SUPPLY  
7901 Santa Monica Boulevard

WINTER & CO.  
525-7 West Sixth Street

### Merced

VALLEY DRUG COMPANY  
560 Seventeenth Street

### Oakland

CAMERA CORNER  
431 Thirteenth Street

DAVIDSON & LICHT  
1635 Broadway Street

### Pacific Grove

THE CAMERA EXCHANGE  
549 Lighthouse Avenue

### Pasadena

ALVIN'S PHOTOGRAPHIC SUPPLIES  
914 East California Street

### Sacramento

JOHN PARDEE PHOTOGRAPHIC SUPPLIES  
Fulton and Marconi Streets

### San Bernardino

ROY DAVIS' CAMERA SHOP  
415 Third Street

### San Francisco

ALLEN'S PHOTO SUPPLY CO.  
238 Market Street

ALFRED BASS, INC.  
585 Market Street

MONROE J. BELLING  
1126 Market Street

BROOKS

45 Kearny Street

CAMERA CENTER

998 Market Street

KAUFMANN CAMERA MART

590 Market Street

CAMERA SHOP

245 South First Street

### San Jose

BOULEVARD CAMERA SHOP

1201 Wilshire Boulevard

CARLSON'S PHOTO SUPPLY

202 Santa Monica Boulevard

CORBIN PHOTO SUPPLY

717 Marin Street

### Vallejo

## COLORADO Denver

SQUARE DEAL CAMERA SHOP  
1539 South Broadway

## CONNECTICUT Hartford

MERRILL'S CAMERA EXCHANGE  
182 Pearl Street

## DISTRICT OF COLUMBIA

### Washington

BRENNER PHOTO COMPANY  
933 Pennsylvania Avenue, N.W.  
CAPITAL CAMERA EXCHANGE, INC.  
1003 Pennsylvania Ave., N.W.  
FULLER & d'ALBERT, INC.  
815 Tenth Street, N. W.  
RITZ CAMERA CENTER  
618 Twelfth Street, N.W.

## FLORIDA

### Miami Beach

ENFIELD'S CAMERA SHOP  
409 Lincoln Road

### Orlando

BOWSTEAD'S CAMERA SHOP  
1039 North Orange Avenue

### St. Petersburg

STRAND CAMERA SHOP  
9 Second Street North

## GEORGIA

### Atlanta

FRYE'S PHOTO SHOP  
259 Peachtree Street, N.E.

### Macon

J. B. COKE & CO.  
735 Cherry Street

### Savannah

PHOTOCRAFT  
12 West State Street

## ILLINOIS

### Blue Island

WATLAND BROTHERS  
13039 S. Western Avenue

### Chicago

AUSTIN CAMERA COMPANY  
6021 North Avenue

BASS CAMERA COMPANY  
179 West Madison Street

BEL-PARK PHOTO SHOP  
4757 Belmont Avenue

CAMERA EXCHANGE  
19 No. Wabash Avenue

CENTRAL CAMERA CO.  
230 South Wabash

CONWAY CAMERA COMPANY  
34 North Clark Street

ENGLEWOOD CAMERA SHOP, INC.  
6544 So. Halsted Street

THE GENERAL CAMERA COMPANY  
2308 West Devon Avenue

THE GENERAL CAMERA COMPANY  
Main Floor, Merchandise Mart

HERMAN CAMERAS, INC.  
6 South La Salle Street

JACKSON CAMERA, INC.  
84-86 East Jackson Boulevard

POWELL'S CAMERA MART  
153 West Randolph Street

SE KAPS CAMERA MART  
3946 North Cicero Avenue

SHUTAN CAMERA COMPANY  
153 West Washington Street

SOUTH SHORE CAMERA EXCHANGE  
1927 East 71st Street

WELLS-SMITH CAMERA CO.  
15 East Washington Street

WOLK CAMERA CO.  
119 South Dearborn Street

### Chicago Heights

WATLAND BROTHERS  
61 East 16th Street

### Kankakee

WATLAND BROTHERS  
278 East Court Street

### La Grange

SUBURBAN CAMERA SHOP  
104 West Burlington Avenue

### Rock Island

DON N. WRIGHT PHOTO SUPPLIES  
1605 Second Avenue

## INDIANA

### Ft. Wayne

A & I LEATHER AND CAMERA SHOP  
814 Calhoun Street

### Gary

GARY CAMERA CO.  
619 Washington Street

### Indianapolis

HOOSIER PHOTO SUPPLIES, INC.  
142 North Pennsylvania Street

THESE ARE PAID ADVERTISEMENTS



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## INDIANA (Cont.) South Bend

AULT CAMERA SHOP, INC.  
122 S. Main Street  
GENE'S PHOTO SHOP  
515 Lincoln Way West  
DUESTERBERG'S DRUG STORE  
310 Main Street

## Vincennes

## IDAHO Moscow

KYLE'S PHOTO SUPPLY  
414 South Main Street

## IOWA Davenport

CINARCO PHOTO SUPPLY, INC.  
312 Main Street  
DEANE SMITH PHOTO SUPPLIES  
2641 Beaver Avenue

## Des Moines

## KANSAS Lawrence

MOSSER-WOLF AND CO.  
1107 Massachusetts Street  
JEFF'S CAMERA SHOP  
120 North Market  
LAWRENCE CAMERA SHOP  
P.O. Box 1597, 149 N. Broadway

## Wichita

## KENTUCKY Covington

COVINGTON CAMERA SHOP  
531 Madison Avenue  
GEO. J. ELLIS DRUG CO., INC.  
144 South Green Street  
GATCHEL'S  
Fifth and Walnut  
SCHUHMAN'S CLICK CLINIC  
425 West Chestnut

## Glasgow

## Louisville

## LOUISIANA New Orleans

BENNETT'S PHOTO  
320-322 Baronne Street  
HARCAM PHOTO SUPPLY SHOP  
218 Baronne Street

## MAINE Waterville

FARROW'S BOOKSHOP  
129 Main Street

## MARYLAND Baltimore

RITZ CAMERA CENTER  
26 West Lexington Street  
ZEPP PHOTO SUPPLY CO., INC.  
3042 Greenmount Avenue

## MASSACHUSETTS Boston

BAB'S PHOTO REPAIR SERVICE  
110 Tremont Street  
CLAUS GELOTTE, INC.  
284 Boylston Street  
RALPH HARRIS CO.  
47 Bromfield Street  
PARK SQUARE BLDG., CAMERA & PHOTO  
Arcade 12, Park Square Building  
HARVARD CAMERA EXCHANGE  
Harvard Square  
CLAUS GELOTTE, INC.  
Harvard Square  
DERBY JEWELER, INC.  
Harvard Square  
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LUDV. SOLBERG PHOTOGRAPHIC SUPPLIES  
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## NEW MEXICO Albuquerque

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26 West Main Street  
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384 Broadway  
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18 East 42nd Street  
136 West 32nd Street  
**HABER & FINK, INC.**  
12 Warren Street  
**MEDO PHOTO SUPPLY CORP.**  
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**MIDWAY CAMERA EXCHANGE**  
1310 Sixth Avenue, Bet. 52nd & 53rd St.  
**MINIATURE PHOTO SALES & LABORATORIES, INC.**  
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**MINIFILM CAMERA CORP.**  
1190 Avenue of the Americas  
**OLDEN CAMERA & LENS CO.**  
1265 Broadway at 32nd Street  
**PEERLESS CAMERA STORES, INC.**  
138 East 44th St.; 133 East 43rd St.  
**PENN CAMERA**  
126 West 32nd Street  
**RABSON'S, INC.**  
111 West 52nd Street  
**ROYALTONE, INC.**  
245 Seventh Avenue  
**UNITED CAMERA EXCHANGE**  
83 Chambers Street  
**WILLOUGHBY'S**  
110 West 32nd Street  
**CENTURY PHOTO SERVICE**  
910 Main Street  
**BARBEAU PHOTO SUPPLIES**  
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**FRANCIS HENDRICKS CO., INC.**  
339 South Warren Street  
**HOTEL SYRACUSE CAMERA SHOP**  
526 South Warren Street  
**UTICA CAMERA SHOP**  
107 Lafayette Street  
**COLORTONE CAMERA, INC.**  
172 Martine Avenue

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## Oswego

## Syracuse

## Utica

## White Plains

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## NORTH DAKOTA Bismarck

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## Columbus

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**SERVICE DRUG**  
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**EASTMAN KODAK STORES, INC.**  
27 West Fourth Street  
**BRYAR PHOTO SUPPLY CO.**  
1303-09 Prospect Avenue  
**CAMERA CRAFT, INC.**  
Shaker Square  
**THE DODD CO.**  
1025 Huron Road  
**REITMAN CAMERA EXCHANGE**  
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**BUDD & CO.**  
30 North High Street  
**CAMPUS CAMERA CENTER**  
1616 North High Street  
**COLUMBUS PHOTO SUPPLY CO.**  
62 East Gay Street  
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227 West Mt. Pleasant Ave., Mt. Airy  
**KLEIN AND GOODMAN, INC.**  
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**KOSMIN'S CAMERA EXCHANGE**  
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**RITZ CAMERA CENTER**  
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**LIBERTY PHOTO SUPPLY**  
436 Wood Street  
**PENN CAMERA**  
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**SHORE'S PHOTO SHOP**  
6010 Penn Avenue  
**WOLK'S KAMERA EXCHANGE**  
308 Diamond Street  
**YORKVILLE CAMERA SHOP**  
3 A North Second Street  
**W. F. DREHS**  
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**METROPOLITAN PHOTO SUPPLY CO.**  
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**GEO. C. DURY COMPANY**  
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**HERTNER'S CAMERA STORE**  
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208 N. Akard Street  
**MARLOW'S**  
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**UNIVERSITY PHOTO SHOP**  
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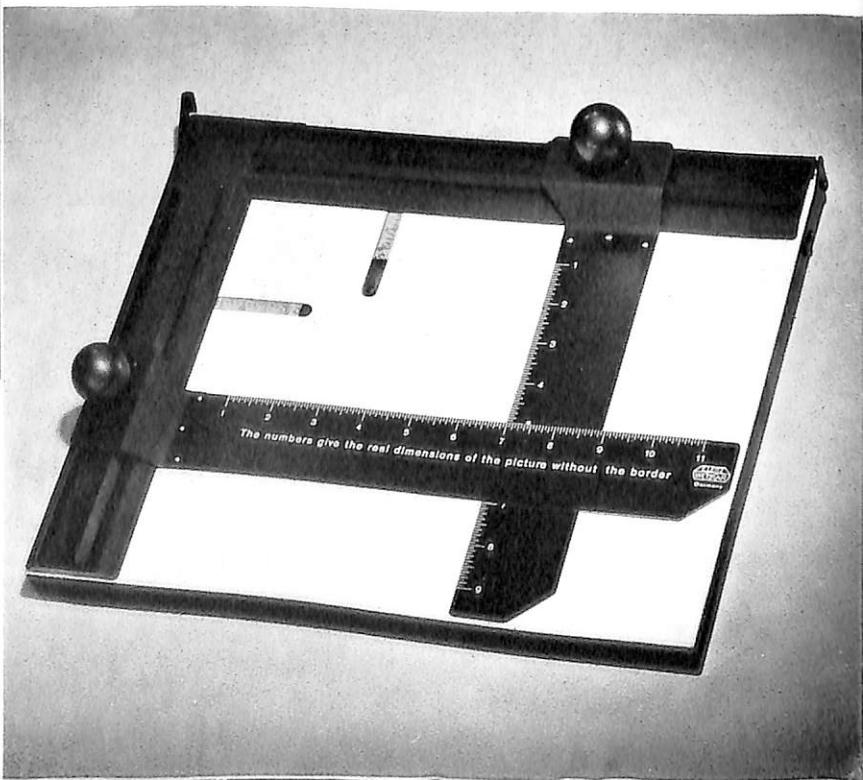
# Leica NEWS

ACCESSORIES NOW IN PRODUCTION

In response to popular demand, the Leitz Self-Timing Device is back on the market. This device automatically releases the shutter of the camera in 10 to 15 seconds, thus permitting delayed action for exposures. The timer, complete with a soft leather purse, is \$7.77. (No. 66,915; ASKOO) →



This Slide File Box is an improvement over the old model in that the interior will keep the slides free of lint. There is room for 100 slides, with separate dividers for each, and the top of the box contains a title card for easy reference. \$3.00. (No. 69,025; LANCA) ←



→ The first postwar Leitz easel is of metal construction, with adjustable metal masking backs which lock into position and accept paper sizes to 11 x 14 inches; the maximum picture area is 9 x 11 inches. Grooves in the lower surface permit the easel to be attached to the baseboard clamping arrangement of all Leitz Focomat Enlargers. The easel is \$26.25. (No. 73,615; FPYOO)



# Leica NEWS

ACCESSORIES NOW IN PRODUCTION



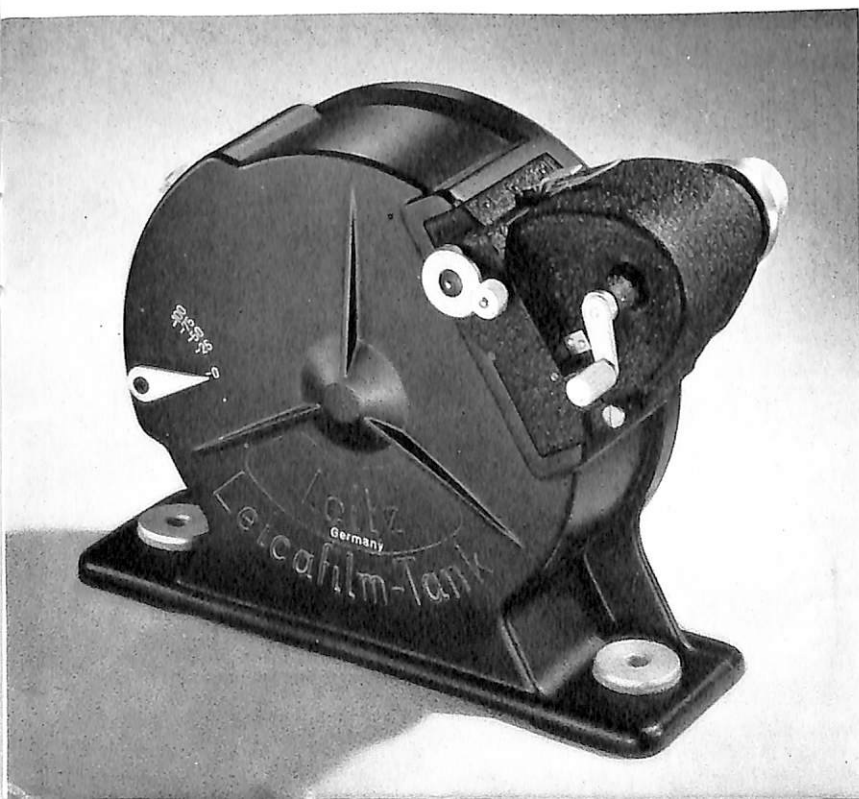
Accessories are available for the new Focomat Ic Enlarger. A hinged double glass plate for single film and plate negatives (3.5 x 12 cm.) sells for \$1.75. The orange filter for viewing on sensitized paper before exposure is \$9.10. The new 50mm., F:3.5 enlarging lens (00000) has F click stops and is the most critically sharp Leitz enlarging lens to date, and is \$56.00.



See Page 32 for more LEICA NEWS

The Leica Film Tank (not to be confused with the daylight loading, developing tank) facilitates the loading of Leica and other magazines in daylight. It consists of a chamber which holds approximately 325 feet of 35mm. film; a compartment in which the Leica magazine is inserted and loaded; a meter to indicate the amount of film in the large chamber; a means for indicating the amount of film wound in the magazine. No parts of the Tank touch the sensitive emulsion. (No. 68,295; FOOVA) ↓

Already acclaimed as a boon to eyeglass wearers who saw it at recent photo shows, the Leitz 50mm., brilliant Viewfinder will be available in quantity shortly. It is supplied with all Ic Leica cameras, and it can be used with any of the 50mm. lenses. Off the camera, the Viewfinder is \$13.30. (No. 66,125; SB001) ↓





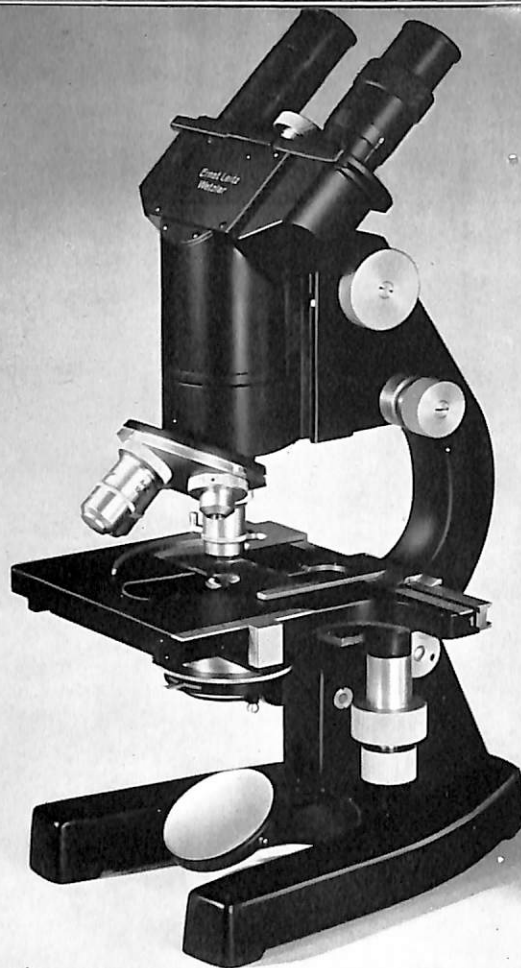
## THE NEW LEITZ BINOCULAR MICROSCOPE

Leitz scientific division has recently introduced the new model binocular medical microscope, Model BS 48/77. Its new features have already made it widely acclaimed.

Its many features include: an interchangeable, inclined binocular tube which increases the magnification by 1.6x; fine adjustment on *double ball bearings* with vernier readings to 0.001mm; new, improved, graduated, mechanical stage with low set drives on a common axis; traversing area 3 inches by two inches; new, improved, substage condenser N.A. 1.20 with swing-out upper element on rack and pinion motion; quadruple, revolving dustproof nose-piece, achromatic objectives 16mm. (10x); 4mm. (45x); anti-reflection *coated* oil immersion 2mm. (100x) N.A. 1.30; paired Huyghenian Eyepieces 6x and 10x; leatherette carrying case.

Also available is a binocular microscope with plain stage and the new Leitz monocular microscope with plain or graduated stage.

These medical microscopes have been designed in the best Leitz tradition which is to improve continually upon their products, and to serve effectively the ever more exacting requirements of all branches of science.



Leitz Inclined Binocular Medical Microscope, Model BS 48/77

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Come to AREMAC for Leica cameras and accessories. We have in stock over 200 separate Leica items (not counting duplicates) including hard-to-find just-out items. If Leica makes it we have it in stock. You can get what you want when you want it at fair and reasonable prices.

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Serving thousands of 35mm camera owners for over 12 years, Rochester Laboratory 35mm service assures you interested, personal attention and economical operation of your 35mm camera. Read what Mr. C. Arthur Jones of Brooklyn, N. Y., says: "The prints from the four cartridges sent you were superb! The best work that I have ever had done."

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# LEITZ REPROVIT II

The REPROVIT II is a new reproduction device for microfilming and copying which replaces the prewar model that used a rotating copying attachment. The new design employs a detachable sliding-copying attachment in combination with a leather bellows and a special lens of the Elmar type.

Outstanding features of the REPROVIT II are: double upright with swift distance adjustment and absolute parallel alignment; changing ratios from 1/18 reduction to 1:1 without using extension tubes through operating the bellows with rack and pinion arrangement; quick and critical focusing on base with coupled picture size indication by means of a projected test image; lens with diaphragm and easy-to-read stop numbers which are visible with filter attached; selective automatic diaphragm setting.

The engraved scale indicates ratio reproduction, distance and exposure factor. The four light illumination is unique and adjustable in all directions. In normal position of the lights, an even light distribution is guaranteed.

Detached, the sliding focusing device, together with bellows and rack and pinion, can be used conveniently on a tripod. Both for microphotography and moderate enlargements up to approximately 7:1, extension tubes are available.

For copying of book-leaves, a clamping box is supplied to photograph two pages simultaneously.



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2x 50¢	3x mounted 85¢
Extra prints 40¢ ea.	Extra prints 75¢ ea.
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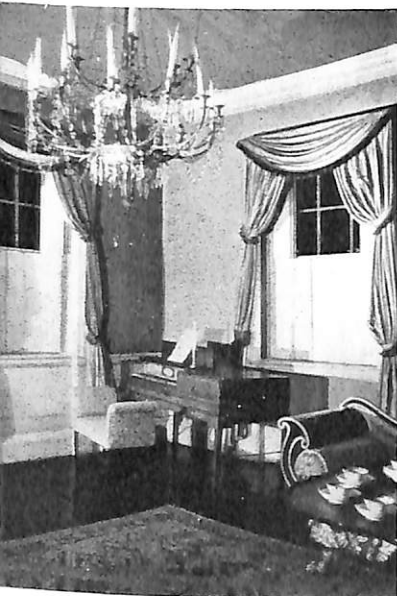
AnSCO Color Film Developed \$1.15

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COLOR SERVICE  
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Tiemeyer & Sharp Streets, Baltimore 1, Md.





## HISTORIC SITES SEEN THROUGH THE LEICA

*Continued from Page 11*

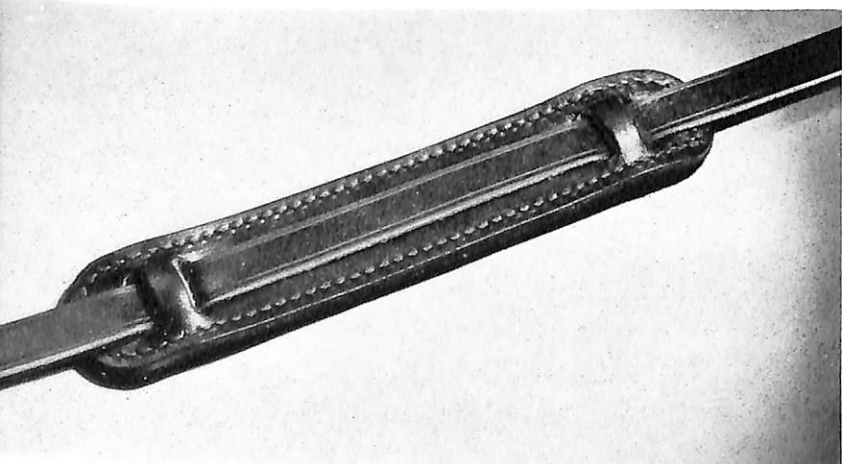
By John J. Vrooman

the raw troops that came to form the Continental Armies.

These and other historic sites both publicly and privately owned, treasures of our American Heritage, are becoming increasingly familiar not only to tourists and visitors, but through the medium of lecture slides and illustrated literature, to countless others who have not been fortunate enough to avail themselves of the privilege of stepping within their doorways.

*Jumel Mansion  
in New York City was  
built back in 1765.*

*Constable Hall,  
Lewis County, has a  
marble fireplace.*



↑  
The new Leitz shoulder grip is made of leather and sponge rubber to secure carrying case straps to the shoulder. It sells for \$1.00. (No. 68,198; SHOLD)

# Leica NEWS

ACCESSORIES NOW IN PRODUCTION

The 28mm. Adapter attaches to the Imarect Finder and enables the viewer to see the field covered by the 76° angle of the Hektor 28mm. lens. (No. 66,008; TUV00) \$12.25. Watch the Fall issue of LEICA PHOTOGRAPHY for news of the 28mm. lens! ↓

There is a Leitz sunshade for all 35mm. lenses; it is available in black finish only, for \$3.99. (No. 66,705; FLQ00) ↓



# QUESTIONS AND ANSWERS

## What exposures for aerial photography with a Leica?

For taking photographs from a plane we should recommend that you use a medium speed film in conjunction with a 2X yellow filter, particularly if the day is at all misty. If the mist is more than very slight, a deep orange filter should be used.

Exposures should be calculated as for an open distant view, and without a filter will probably come out at about 1/500th at F:8 on a sunny day, or F:4.5 on a dull day.

You should use a shutter speed not lower than 1/500th second to make sure that the vibration of the plane does not cause camera shake. An Elmar 90mm. lens is to be preferred for angle shots of prominent landmarks, when flying above 1,000 feet.

## Are there any other flash units besides the Leitz Model VIII and VIIIa which can be adapted for use with the Leica Camera?

There are flash units which do lay claim to adaption for use with the Leica Camera. All of these however, except the one of our own American manufacture, synchronizes through the top shutter speed dial or the shutter release button, a "friction type drive," which is subject to mechanical variation, and therefore will not permit perfect results at all times. The Model VIII synchronizer employs a special synchronizing base plate which couples directly with the main shutter roller, insuring perfect synchronization at all times and at any shutter speed which you may desire to use.

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## CADDY SHUR-GRIP

**Prevents**  
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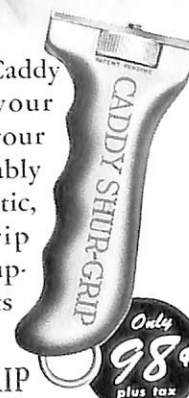
You'll want a Caddy SHUR-GRIP for your 35mm camera or your movie camera. Durable made of graytone plastic, this new pistol grip gives the steadying support which prevents spoiled pictures.

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by Ellsworth K. Kelly

found to be very handy. The whole outfit, camera and lights, can be handheld even with color shots at F:16 and 1/30 second to take pictures of the mouth at any angle. No time need be spent focusing the lens and mouth pictures can be taken with a minimum of fuss and in no time.

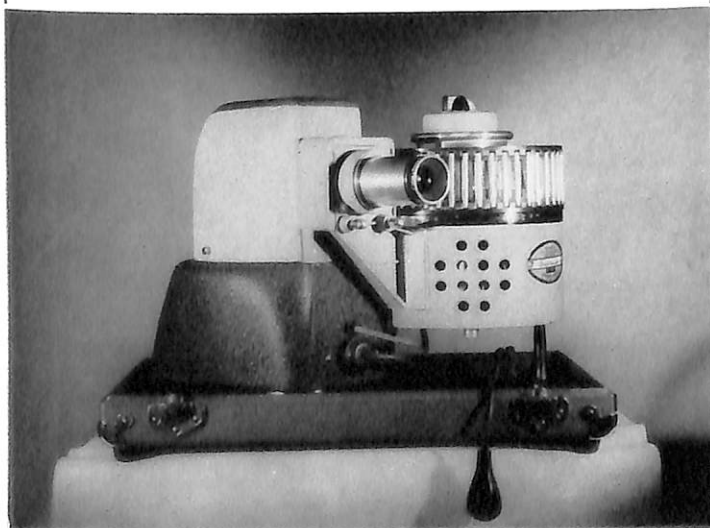
In dentistry, we often want pictures of plaster models, dentures, pathological specimens, reproductions of x-ray pictures, reproductions of diagrams, charts, or pictures from textbooks. This all might be termed "documentary reproduction" and can be handled very well with the "Beooy" auxiliary reproduction device on the camera. Ordinary goose-neck lights serve very well as the light source for these objects are stationary and the lengths of exposure are immaterial. The lights, in general, should be at a 45° angle to the work being copied. The Focalslide may be used for this purpose instead of the "Beooy," if provided with a stand. An ordinary laboratory ring-stand which is available in most dental clinics can be used and makes an excellent vertical copying stand.

To make pleasing photographs as well as accurate records, the dental photographer should strive to learn something of composition. There are many books written on composition but it is said that the good photographer has a natural sense of composition. In our field it is sufficient to give a few principles of composition which relate to what we are photographing. Decide why you are making

the picture and make one point the center of interest. This may be a pathological lesion in the mouth, a dental restoration, or a single tooth. Include only enough background for orientation and to direct the eye toward the center of interest. Do not include fingers holding retractors in the mouth or other distracting background. If it is necessary to use retractors show them so that they frame the picture and do not detract from the center of interest. In photographs of the face, get a neutral background. A large piece of heavy cardboard can be used for this purpose or an ordinary window shade which can be pulled down directly behind the patient's head. Photographing a patient in a dental chair without this background prop often will catch a picture or a calendar on the wall or a telephone on a desk which will detract from our center of interest which is the patient's face. When photographing an object in color, a pleasing effect is obtained if the background is in the complementary color of the object photographed but of not too brilliant a hue. Thus when taking a photograph of a pink denture, a dark green background makes a pleasant contrast.

In conclusion it may be said that what is worth doing is worth doing well. The dentist embarking on clinical photography should not waste his time with inferior equipment. While costly equipment is no guarantee of success, a fully corrected lens of as good a quality as possible is necessary in close-up photography especially when the photograph is to be blown up in projection. The Leica Camera with either the Focalslide or one of the auxiliary reproduction devices makes an ideal outfit.

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**SELECTROSLIDE AUTOMATIC PROJECTOR**, the perfect companion to the Leica, for those color transparencies. Completely automatic projection, or remote control shows 48 slides in perfect sequence. Can be attached to Leitz VIII-S projector without alteration.

Add titles to your color slides. Write for information.

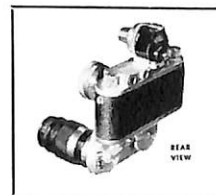
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The lightweight HF LEICA TURRET is installed by HABER & FINK to insure correct focus. We do not mar or harm your camera or lens in any way.

The HF LEICA TURRET can be installed so as to accept either Jen-Flash or Leitz Flashguns, at an additional charge. DeLuxe Genuine Leather Compartment Case . . . \$27.50

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Experience a *new* thrill in color photography. Load your camera with Ansco *Natural* Color Film, today! **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

Look for the Red and Blue box.



## Ansco <sup>NATURAL</sup> Color Film

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